

Production No. 8F19

The Simpsons

"COLONEL HOMER"

Written by  
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Created by  
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Developed by  
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REVISED TABLE DRAFT

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## "COLONEL HOMER"

### Cast List

HOMER.....DAN CASTELLANETA  
MARGE.....JULIE KAVNER  
BART.....NANCY CARTWRIGHT  
LISA.....YEARDLEY SMITH  
LURLEEN.....BEVERLY D'ANGELO  
PATTY.....JULIE KAVNER  
LENNY.....HARRY SHEARER  
CARL.....HANK AZARIA  
BARNEY.....DAN CASTELLANETA  
MOE.....HANK AZARIA  
NURSE.....JULIE KAVNER  
MALE NURSE.....HARRY SHEARER  
BARTENDER.....HARRY SHEARER  
BAR OWNER.....HANK AZARIA  
YODELIN' ZEKE.....DAN CASTELLANETA  
COWBOY #1.....HANK AZARIA  
COWBOY #2.....HARRY SHEARER  
ALIEN #1.....HARRY SHEARER  
ALIEN #2.....DAN CASTELLANETA  
ACTOR IN MOVIE.....HANK AZARIA  
CHILD.....NANCY CARTWRIGHT  
WOMAN NEXT TO HOMER.....YEARDLEY SMITH  
MOVIEGOER.....HARRY SHEARER

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PRESIDENT.....HARRY SHEARER  
GENERAL.....HANK AZARIA  
TICKET MAN.....HANK AZARIA  
WOMAN IN TRAILER.....NANCY CARTWRIGHT  
MR. BOYLAN.....HARRY SHEARER  
JAILBIRD.....HANK AZARIA  
D.J.....HARRY SHEARER  
MAN #1.....DAN CASTELLANETA  
MAN #2.....DAN CASTELLANETA  
ANNOUNCER (V.O.).....HANK AZARIA  
MULE.....DAN CASTELLANETA  
EXECUTIVE.....HANK AZARIA  
ORVILLE.....HANK AZARIA  
HURLEY.....DAN CASTELLANETA  
PIP DIDDLE.....DAN CASTELLANETA  
EFFICIENCY EXPERT.....HANK AZARIA  
MUSIC STORE OWNER.....HARRY SHEARER  
YOUNG GIRL.....YEARDLEY SMITH  
GIRL.....NANCY CARTWRIGHT  
YOUNG FAN.....HANK AZARIA  
FREDDY-BOY.....HARRY SHEARER

"COLONEL HOMER"

by

Matt Groening

ACT ONE

FADE IN:

INT. BURNS' OFFICE - DAY

*Scene 1*

MR. BURNS and SMITHERS are listening to an EFFICIENCY EXPERT offer suggestions on how to improve the plant. Behind him on an easel are drawings which illustrate his proposals.

EFFICIENCY EXPERT

So, in order to make the plant more efficient, there are several time-tested approaches: replace the harsh fluorescent lights with more soothing --

BURNS

Next!

EFFICIENCY EXPERT

Replace rigid scheduling with "flex-time" which allows employees to create their own --

BURNS

Next!

EFFICIENCY EXPERT

You can institute an employee profit-sharing plan --

*Scene 1  
cont.*

BURNS

You're on very thin ice, my friend.

EFFICIENCY EXPERT

(FLIPPING THROUGH SHEETS) Uh... you  
could take all the chairs away from  
your employees --

BURNS

I love it!

We see a stylized stick figure employee relaxing in a chair  
with his feet up on a console. A big red "X" is through  
this drawing. Next to him is a drawing of the same  
employee with an angry expression standing at his console.  
We see back-pain lines coming from his back.

EFFICIENCY EXPERT

According to "Turkish Business Week",  
enforced standing increases  
discomfort by 80% and efficiency by  
2%.

BURNS

Excellent. A win-win situation. All  
right, Smithers, let "Operation Chair  
Grab" begin!

As Burns says this, we PUSH IN on the picture of the lazy  
worker.

MATCH DISSOLVE  
TO:

INT. PLANT - HOMER'S WORK STATION - CONTINUOUS

*— Scene 2*

Homer lounges in the same position at his console.

Scene 2  
cont

BURNS (V.O.)

Thank you... No more sitting for  
you... Could you stand up for a  
moment please? -- Gotcha!

Homer sees what Burns and Smithers are coming toward him.  
He grows panicked and grabs the sides of his chair. Burns  
and Smithers enter frame. Smithers is pushing a large  
dolly filled with chairs.

SMITHERS

Simpson, stand up!

HOMER

(SMALL VOICE) Uh-uh... You're going  
to take my chair away.

BURNS

(ROLLING EYES) Oh please, don't you  
think I have better things to do than  
go around stealing my employees'  
chairs? Now be a good fellow --  
upsy-daisy!

HOMER

Okay.

Homer stands up. Burns immediately plucks the chair out  
from under him.

BURNS

Whoo-hoo! Got it, Smithers! On to  
the cafeteria!

DISSOLVE TO:

*Scene 2  
cont*

INT. POWER PLANT - WORK STATION - LATER IN THE DAY

Homer is at his console. He looks very footsore as he shifts his weight from one foot to the other and MOANS. Homer leans against the console.

SFX: PIERCING BUZZER

BURNS (V.O.)

(ON LOUDSPEAKER) No leaning.

Homer sadly lifts his hand off the console and begins to work.

DISSOLVE TO:

EXT. POWER PLANT - PARKING LOT - AFTER WORK

Homer sadly trudges out to his car and sees he has locked his keys inside.

HOMER

(MOANS)

LENNY

Hey Homer, why the long face?

HOMER

I locked my keys in the car.

LENNY

Homer, the answer is right in front  
of you.

Lenny pulls a coat hanger off the hood of Homer's car where the antenna used to be. He twists it into a hook.

LENNY

Now while I do this, you watch for  
cops.

HOMER

Why? This is my car.

*Scene 2*  
*cont.*

LENNY

Oh. Never mind.

Lenny tries to use the coat hanger to pull open the door lock. Instead, he **SCRATCHES** the dashboard, window and **TEARS** huge chunks out of Homer's upholstery. Lenny **GRUNTS** with exertion as Homer **AD LIBS** protests.

SMASH CUT TO:

EXT. SIMPSON HOUSE - DRIVEWAY

Homer pulls into the driveway. We see that the driver's window has been smashed open. Jagged glass is in the frame. He parks the car and heaves a **SIGH** as he slumps wearily onto the steering wheel.

SFX: THREE QUICK DOOR SLAMS

*- Scene 3*

As Homer looks up we **PULL BACK** to **REVEAL** the whole **FAMILY**, dressed for the evening, sitting in the car.

HOMER

What the hell are you doing?

LISA

You promised you'd take us to the movies tonight.

BART

C'mon! Andalay! Andalay!

He kicks Homer's seat. Homer jerks each time and **GRUNTS** in pain.

EXT. SPRINGFIELD GOOGOLPLEX MOVIE THEATRE - BOX OFFICE

The family reads the marquee which contains many listings.

MARGE

So what are we going to see?

BART

"Ernest Gets Tiresome"!



Scene 3  
cont.

LISA

"Honey, I Hit A School Bus"!

HOMER

"Look Who's Oinking"! "Look Who's  
Oinking"!

MARGE

Since we'll never agree, why don't  
you kids pick a movie, your dad and I  
will pick a movie, then we'll all  
meet in the lobby later.

Marge opens her purse to give Bart and Lisa money, but  
before she can do so, Bart and Lisa dip in and come up with  
a fistful of dollar bills. They disappear in opposite  
directions. Homer goes to the ticket window.

HOMER

Two tickets for...

TICKET MAN

(WISEGUY VOICE) Let me guess. "Look  
Who's Oinking"?

HOMER

That's right.

TICKET MAN

Sold out.

HOMER

(ANNOYED GRUNT)

MARGE

Maybe we could see something a little  
more adult.

*Scene 3  
cont.*

HOMER

(COYLY) Why Marge, you frisky little  
devil.

Homer looks at the marquee, then turns to the ticket man.

HOMER (CONT'D)

We'll take two tickets to (SLIGHT  
LEER) "The Stockholm Affair."

The ticket man hands them the tickets.

MARGE

Ooh! The paper called it a "taut  
political thriller".

HOMER

"Political"!? (MOANS)

INT. MOVIE THEATRE #1

*- Scene 4*

We see Marge's distinctive silhouette. ON SCREEN we see a  
GENERAL addressing the PRESIDENT in the Oval Office.

GENERAL

Mr. President, disturbing news.  
Serious cracks are developing in the  
Greco-Bolivian Alliance.

PRESIDENT

Get me Jed Kolick!

Homer enters the theatre, weighted down with concessions.

HOMER

(WHISPERING) Psst! Marge! Marge!  
Where are you? (HISSING) Marge!  
Marge!

*Scene 1  
cont.*

MOVIEGOER

Hey, shut up, Michelin Man!

HOMER

(CHUCKLES) Michelin Man. (REALIZES)

Hey!

Homer sits down.

WOMAN NEXT TO HOMER

You're sitting on my child!

HOMER

Oh, sorry.

Homer gets up and moves to the seat on the other side of Marge. We see that he was sitting on a CHILD.

CHILD

Mom, he took my Gummi Bears!

We see a bag of Gummi Bears stuck to Homer's behind as he walks away.

DISSOLVE TO:

INT. MOVIE THEATRE #1 - LATER

Marge is engrossed in the movie. Maggie stares at Homer. He is SLURPING up his jumbo soft drink through a straw, but there's no liquid left. He begins SUCKING AIR annoyingly. Homer takes the lid off the cup and lifts it up, trying to get the ice chips to fall into his mouth. He TAPS on the upturned bottom of the cup until the ice comes down on his face in one mushy chunk. Homer CHOKES.

*Scene 4  
cont.*

HOMER

(LOUD WHISPER TO MARGE) Ohh, this movie's too complicated... My feet hurt. And they're stuck to the floor... Who's that guy?... What did that guy say when I said, "Who's that guy?"

Marge looks annoyed.

INT. SPRINGFIELD GOOGOLPLEX MOVIE THEATRE - HALLWAY -

*Scene 5*

Bart comes out of another theatre where "Ernest Gets Tiresome" is still playing.

ACTOR IN MOVIE (V.O.)

Hey Vern, put down that axe!

Bart sees Lisa.

BART

This bites. I'm sneaking into theatre three.

LISA

Forget it. I just came from theatre three. That Joel Siegel has burned me for the last time.

INT. MOVIE THEATRE #1 - A LITTLE LATER

Homer grabs one handful of popcorn after another. By the time it gets to his mouth, there's only one kernel left. ON SCREEN, a submarine is traveling underwater.

*Scene 5  
cont.*

**SFX: SONAR NOISES**

**HOMER**

Oh, that's so fake... Look, you can  
see the strings... (SCARED) Ooh! An  
octopus!

We hear intermittent "SHUSHES" from behind Homer.

**HOMER (CONT'D)**

(INNOCENT) What?

**INT. MOVIE THEATRE #6**

We hear SCARY MOVIE MUSIC. A full house of NOISY KIDS is  
watching a horror movie. Bart CHEWS on two candy bars at  
once, while Lisa cowers in her seat, covering her eyes.

**BART**

If you don't watch the violence,  
you'll never get desensitized to it,  
Lis.

**LISA**

(HISSING) Just tell me when the  
scary part's over.

**BART**

It's over.

Lisa uncovers her face. She SCREAMS. Bart CHUCKLES  
happily.

**INT. MOVIE THEATRE #1 - LATER**

*- Scene 6*

Marge is leaning away from Homer. Maggie is leaning away  
too.

**HOMER**

I think that guy's a spy.

Scene 6  
cont

MARGE

Of course he's a spy. You saw him  
going through spy school!

HOMER

Oh wait, I heard how this ends. It  
turns out the secret code was the  
same nursery rhyme he told his  
daughter.

Everyone in the theatre GROANS.

HOMER (CONT'D)

It's pretty obvious if you think  
about it.

MARGE

Oh, shut up, Homer! No one wants to  
hear what you think!

Everyone in the theatre APPLAUDS. Homer is shocked.

INT. CAR - AFTER MOVIE

Homer drives home in cold silence. After an uncomfortable  
BEAT:

MARGE

Homer, if it makes you feel any  
better, most of what they threw at  
you splattered on me. (AFTER A BEAT)  
Homer?...

*Scene 6  
Cont.*

BART

Forget it, mom. Dad's really mad.

The tendons are throbbing at the base  
of his neck... there's sweat  
collecting in that crease on his  
head...

Bart indicates these as he describes them.

BART (CONT'D)

And judging by the purple flush where  
his hair should be, I can see my  
little lecture isn't making him any  
happier.

From the front of the car we see Homer. His eyes narrow  
and his nostrils flare as he drives on in silence.

EXT. SIMPSON HOUSE - A LITTLE LATER

The car pulls into the driveway. Marge, Bart and Lisa get  
out.

MARGE

Homie, aren't you coming inside?

HOMER

Marge, I've always carried myself  
with a certain quiet dignity.  
Tonight you robbed me of it. I'm  
going now and I don't know when  
you'll see me again.

Homer's car SCREECHES out of the driveway and drives off  
screen. We hear the BRAKES SQUEAL and then the car  
SCREECHES back into the driveway. Homer's door opens and a  
sleeping Maggie is thrust into Marge's arms. The car door  
SLAMS and the car SCREECHES off again.

*Scene 6  
Cont*

LISA

I guess that executive stress ball we  
got him for Christmas isn't working.

*— Scene 7*

INT. SIMPSON CAR - LATER

Homer drives through the night. He passes a billboard with a picture of a charbroiled steak. It's labelled: "FLAMING PETE'S -- 75 MILES".

HOMER

Mmm...

DISSOLVE TO:

Homer passes another billboard labelled: "FLAMING PETE'S -- 30 MILES".

DISSOLVE TO:

Homer, now in a rural area, passes another billboard labelled: "FLAMING PETE'S -- NEXT EXIT!" Homer passes the exit and sees the charred remains of a burned-down restaurant.

Homer continues to drive down an empty road. A bright light comes through his window. Homer shields his eyes and stops. Two ALIENS appear at his door.

HOMER

What the... aagh!

The aliens ZAP him with a paralyzing ray. They carry him twitching onto their ship.

INT. SPACESHIP

Homer is on an examining table in an operating theatre filled with other ALIENS. Homer is bathed with a ray. We see his skeleton through it, as well as things in his stomach: popcorn, a whole hot dog and a key.

EXT. ROAD - NEAR HOMER'S CAR

The aliens carry Homer out of the space ship and seat him in his car.



Scene 7  
cont

HOMER

You guys are great. I see things so clearly now. I can't believe I spent so much time fighting with my wife when the meaning of life is...

ALIEN #1

Erase his memory.

The other alien puts a ray gun to Homer's temple and ZAPS him.

HOMER

(ANGRY) Stupid Marge...

Unseen by Homer, the aliens get into their spaceship and leave. Homer drives off MUTTERING.

EXT. COUNTRY BAR - A LITTLE LATER

Homer pulls into a dirt parking lot full of pick-up trucks and big motorcycles. A sign reads: "THE BEER 'N' BRAWL". A neon fistfight repeats over a large shack-like warehouse.

INT. "THE BEER 'N' BRAWL" - CONTINUOUS

- Scene 8

While wild COUNTRY MUSIC plays, tough COWBOY-TYPES with broken noses, prominent scars, and virile tattoos are WHOOPING it up, dancing, and making out with tipsy, SCREECHING WOMEN in tank-tops. Homer enters.

COWBOY #1

Hey, you, let's fight!

COWBOY #2

Them's fightin' words!

The two cowboys start fighting. Homer goes up to the bar.

HOMER

Duff please.

BARTENDER

We don't sell Duff. We sell Fudd.

Scene 8  
Cont

HOMER

Okay, Fudd me.

Homer gets his beer and looks over to see a stage with a protective wire mesh. A small COUNTRY BAND is behind it. The OWNER of the bar stands nervously behind the microphone.

BAR OWNER

(INTO MIC) All right, ladies and gentlemen, he's all healed up and he's back for more. Let's give a big drunken welcome to Yodelin' Zeke!

YODELIN' ZEKE approaches the microphone. The audience **HOWLS**.

YODELIN' ZEKE

(INTO MIC) Yodel-lay-hee... Yodel-lay-hee... Yodel-lay-hee -- Arrgh!

A COWBOY has appeared next to Zeke and **SMASHED** him over the head with a chair, knocking him out in mid-yodel. The band does a **QUICK FINISH** to the song and the crowd **ROARS** as the unconscious Zeke is dragged off by his feet.

**ON HOMER**

He's unmoved, just a little more drunk.

**ON STAGE**

BAR OWNER

R.J., if you wasn't the sheriff, you'd be in a heap of trouble right about now.

The COWBOY tips his hat.

BAR OWNER (CONT'D)

(INTO MIC) Our next act is our very own singing waitress, Lurleen!

*Scene 8 cont*

The crowd CHEERS.

BAR OWNER (CONT'D)

(INTO MIC)... So, I'm afraid drink  
service will stop for a few moments  
while she --

The crowd BOOS and throws things at the stage.

BAR OWNER (CONT'D)

(TO LURLEEN) They're all yours.

LURLEEN steps up to the microphone with her guitar. Even  
through the wire mesh you can see she is beautiful.

**ON HOMER**

He looks at her with mild interest.

**ON STAGE**

*- Scene 9*

Lurleen adjusts the microphone while the crowd quiets down.

LURLEEN

Thank you. Tonight I'd like to try  
something a little different. It's a  
song I wrote while I was mopping up  
your dried blood and teeth.

The band begins to PLAY much more sensitively than before.  
The crowd is unmoved.

LURLEEN (CONT'D)

(SINGS) You work all day for some  
old man/  
You sweat and break your back/  
Then you go home to your castle/

(MORE)

*Scene 9  
cont*

LURLEEN (CONT'D)

(SINGS) But your queen won't cut you  
slack/

That's why you're losin' all your  
hair/...

Homer nods and AD LIBS agreement.

LURLEEN (CONT'D)

(SINGS) That's why you're a little  
overweight/...

Homer pats his stomach and AD LIBS agreement again.

LURLEEN (CONT'D)

(SINGS) That's why you flipped your  
pick-up truck right off the  
interstate/...

HOMER

(A LITTLE PUZZLED) It's possible.

LURLEEN

(SINGS) You talk so tough and act so  
rough but are you really mad/  
I think that way down deep inside  
most of you are sad/  
There's a lot of bull they hand you/  
There's nothin' that you can do/  
Your wife don't understand you/  
But I do/

(MORE)

Scene 9  
cont

LURLEEN (CONT'D)

(SINGS) No, your boss don't  
understand you/  
But I do/  
I said no one understands you/  
But I do.

ON HOMER

He is transfixed by the song.

ON STAGE

The band FINISHES to a very MILD REACTION from the crowd.  
Lurleen gets off the stage and puts on her apron. She  
picks up a tray of beers. Homer fights his way through the  
crowd to get to her.

HOMER

Hey... Hey, Lurleen! I've gotta tell  
you something.

Lurleen turns to him.

LURLEEN

I'm listening.

HOMER

I'd like another beer and... I think  
you're the greatest singer I've ever  
heard.

A surprised Lurleen smiles.

FADE OUT.

END OF ACT ONE

*Scene 10*

ACT TWO

FADE IN:

INT. "BEER 'N' BRAWL" - CLOSING TIME

The place is emptying out. The owner is putting broken chairs on top of tables. Homer is drinking a beer and talking to Lurleen.

LURLEEN

So what's your name, stranger?

HOMER

Homer J. Simpson.

~~LURLEEN~~

My name is Lurleen Lumpkin.

HOMER

That's a pretty name.

LURLEEN

You think so?

HOMER

Maybe. I'm not sure. I forgot it.

LURLEEN

Well Homer, it's time to call it a night. The law says we gotta close down from four to five.

HOMER

(A LITTLE DISAPPOINTED) Oh. Well, bye Lurleen.

LURLEEN

So long, Homer J. Simpson.

*Scene 10  
Cont*

**EXT. SIMPSON HOUSE - MORNING**

Homer, jauntily HUMMING Lurleen's song, pulls into the driveway. He hops out of the car with a flourish and bounces into the house.

**INT. SIMPSON HOUSE - MASTER BEDROOM - A LITTLE LATER**

Homer walks in HUMMING.

HOMER

(HUMS, THEN:) Y'ello.

MARGE

Homer, where were you all night?

HOMER

I was just at this bar up in Spittle County.

MARGE

You should have called. I was very worried.

HOMER

(CUTTING HER OFF) Marge, let's end this feudin' and a fussin' and get down to some lovin'.

MARGE

(PUZZLED MURMUR)

**MONTAGE**

We see Homer in various places over the next few days. He can't get Lurleen's song out of his head.

*— Scene 11*

**INT. NUCLEAR POWER PLANT - EVENING**

Homer stands at his chairless console. He happily HUMS Lurleen's song and pushes levers on his control board in time to the music.

*Scene 11  
cont*

**EXT. SPRINGFIELD - CONTINUOUS**

We see lights in various areas of town go on and off in time to Homer's switching.

**INT. HOSPITAL OPERATING ROOM - CONTINUOUS**

An operation is in progress. The lights go off, then come back on.

NURSE

Doctor, you weren't supposed to  
remove his gall bladder.

MALE NURSE

Put it back! Put it back!

**INT. BOWLING ALLEY - NIGHT**

Homer looks at his ball.

HOMER

(SINGING) Your wife don't understand  
you/ But I do...

LENNY

Homer's singing to his ball again.

CARL

(IMPRESSED) Yeah, and he's bowling a  
two-eighty.

Lenny picks up his ball.

LENNY

(SINGING TO IT) There's a kind of  
hush/ All over the world tonight...

**INT. MOE'S TAVERN - NIGHT**

Homer HUMS Lurleen's song.



Scene 11  
Cont

HOMER

Hey Moe, you got any Fudd?

MOE

Fudd? I thought they took that off  
the market after all those  
hillbillies went blind.

HOMER

Oh, no. I went to this bar the other  
night, and...

MOE

Wait a minute. You went to another  
bar?

HOMER

Moe, I was a hundred miles outta  
town.

MOE

(SADLY) Oh, Homer. That means the  
only loyal customer I got is Barney.  
And who knows how long he's gonna  
live?

- Scene 12

INT. HOMER'S CAR DAY

Homer, HUMMING the song, is heading back to see Lurleen. As  
he passes a sign that reads "Now Entering Spittle County",  
the road immediately changes from a super highway to a  
bumpy dirt road. He passes the kid from "Deliverance"  
PLAYING a banjo on a porch.

INT. "BEER 'N' BRAWL" - DAY

Homer is talking to the bar owner.

Scene 12  
cont

BAR OWNER

I had to lay Lurleen off. I told her  
we were going topless, then she  
called me names, so I slashed her  
tires... (CHIPPER) If ya see her,  
say "hey" from Wayne.

EXT. TRAILER PARK - DAY

A sign reads: "ROYAL KING TRAILER PARK -- 14 DAYS WITHOUT  
A TORNADO" Homer is looking for Lurleen's trailer. He  
stops to tie his shoe, putting his foot on a trailer. As  
he turns to walk away the trailer starts to roll down a  
steep hill.

WOMAN IN TRAILER (V.O.)

Wake up, Glum! We're rollin'!

Homer goes to another trailer and KNOCKS. Lurleen answers.

LURLEEN

Well, if it isn't Homer J. Simpson.

HOMER

Lurleen, I can't get your song outta  
my mind. I haven't felt this way  
since "Bad, Bad Leroy Brown."

LURLEEN

Well aren't you sweet.

HOMER

Do you think I could get a copy of  
it?

*Scene 12  
cont*

LURLEEN

Sorry, darlin', all my songs are up here. (SHE POINTS TO HER HEAD) "I'm Bastin' a Turkey With My Tears", "Don't Look Up My Dress Unless You Mean It", "I'm Sick of Your Lyin' Lips and False Teeth"...

HOMER

Lurleen, we've gotta crack open your head and scoop out those songs!

LURLEEN

Well, I don't know.

HOMER

Come with me!

INT. RECORD STORE - FIFTIES-STYLE RECORDING BOOTH

*Scene 13*

A sign outside reads "Your Voice On CD -- 25 Cents". We see PEOPLE waiting in line to make a CD, including the kid from "Deliverance". We hear Lurleen SINGING the line: "No one understands you, but I do." She finishes singing and steps out of the booth. The CD DROPS in a little slot and Homer picks it up.

HOMER

Ooh! Still warm.

MUSIC STORE OWNER

Let it set a spell. Listen, ma'am, I hear people making CD's all day and they're all just terrible.

Everyone in line reacts, AD LIBBING "Hey", "C'mon", etc.

*Scene 13  
cont.*

MUSIC STORE OWNER (CONT'D)

But yours was -- and I choose my  
words carefully -- right good. My  
brother owns a radio station over in  
Weevilville and with your permission,  
I'd like to take it to him.

LURLLEN

Homer, it's your quarter, what do you  
say?

HOMER

(THINKS A LONG BEAT, THEN) I guess  
so.

EXT. KUDD RADIO STATION - ESTABLISHING - DAY

Over a shot of the Springfield country radio station we  
hear the following.

D.J. (V.O.)

(COUNTRY TWANG) K-U-D-D five seventy  
A.M. Don't touch that dial -- you've  
got KUDD on it.

CLOSE UP - HAND

We see the hand put a CD in a CD player. Then, the hand  
plays the Italian knife game -- rapidly sticking a knife  
between his fingers.

MONTAGE

The song is being PLAYED all over Springfield.

A.) INT. MOE'S TAVERN

The song comes on the radio. Moe, touched, wipes a tear  
from his eye.

Scene 13  
Carl

MOE

(SNIFFLES) For the next half hour,  
beer's on the house.

PULL WIDE to see no one is in the bar. Barney comes out of  
the bathroom zipping up his fly.

BARNEY

What'd you say, Moe?

MOE

Nothing.

B.) INT. SPRINGFIELD PRISON

A riot is in progress. The JAILBIRD has a headlock on a  
guard.

JAILBIRD

It's payback time!

Suddenly Lurleen's song comes on the radio.

JAILBIRD (CONT'D)

(TOUCHED) Aww... puts this whole riot  
into perspective, doesn't it?

C.) The aliens we saw earlier are in their spaceship  
looking at Earth through their window. The alien at the  
central control panel holds a file with Homer's picture in  
it.

ALIEN #1

Based on our studies, this planet has  
no redeeming value. It must be  
destroyed.

He reaches for a red button.

ALIEN #2

Wait, Colonel Vorkey, I think you  
should hear this.

*Scene 12  
cont.*

The second alien turns a dial, and Lurleen's SONG comes over a speaker. Their harsh expressions soften.

ALIEN #1

Ahh... Let's give them another ten  
thousand years.

*- Scene 1'*

INT. SIMPSON HOUSE - LIVING ROOM

Homer and the family are listening to Lurleen's SONG on the radio. Marge and Lisa seem to be enjoying it, Bart is not. When it finishes, Homer turns it off.

LISA

She's wonderful. I could feel her  
sweet country soul in every  
digitally-encoded bit.

BART

Country music sucks. All it does is  
take precious air space away from  
shock DJ's whose cruelty and  
profanity amuse us all.

HOMER

Shut up, boy. (EXCITED) Marge, what  
do you think?

MARGE

Well, it's nice. But who is this  
woman?

Scene 14  
cont.

HOMER

Well, right now she's an out-of-work  
cocktail waitress. But she's going  
to be a country music superstar  
like... uh... that jerk in the cowboy  
hat... and that dead lady.

MARGE

Homer, I don't like you hanging  
around with some cocktail waitress!

HOMER

Marge, you make it sound so seamy.  
All I did was spend the afternoon in  
her trailer watching her try on  
outfits.

MARGE

(CONCERNED MURMUR)

The phone RINGS. Homer answers it.

HOMER

(FRIENDLY, INTO PHONE) Well hi,  
Lurleen. We were just talking about  
you. Uh... no. I'm not doing  
anything important... I think I can  
come over, let me ask my wife.

Marge glares at him.

MARGE

(EXTREMELY ANGRY MURMUR)

*Scene 14  
cont*

HOMER

(INTO PHONE) It's a date.

Homer hangs up the phone and runs out of the house.

EXT. TRAILER PARK - DAY

*Scene 15*

The trailer park sign now says "2 DAYS WITHOUT A TORNADO".  
Homer pulls up as Lurleen runs out and hugs him.

LURLEEN

Oh Homer, everybody's been calling!  
Mamma, Daddy, the triplets, Vonda  
Mae, Piney Jo... and I owe it all to  
you.

HOMER

Don't thank me, Lurleen, you should  
be thanking your brain.

LURLEEN

Oh Homer, no man has ever been this  
nice to me without... you know,  
wanting something in return.

HOMER

Well, I was going to ask you for a  
glass of water, but now I feel kinda  
guilty about it.

LURLEEN

(LAUGHS) Homer, you're just a big  
sack of sugar.

HOMER

Thanks. (BEAT) You did say sugar,  
right?



*Scene 15  
cont.*

LURLEEN

Uh-huh. (BEAT) Homer, I want you to  
be my manager.

HOMER

Really? I should warn you... I'm not  
great with figures...

LURLEEN

That's okay.

HOMER

Or people...

LURLEEN

Don't worry about it.

HOMER

I make a lot of stupid decisions...

LURLEEN

Nobody's perfect.

HOMER

I have no experience and I'm a slow  
learner...

LURLEEN

Homer, Homer, you'll be a great  
manager. There's only one thing you  
need.

**EXT. "THE CORPULENT COWBOY CLOTHING STORE" - DAY -  
ESTABLISHING**

**INT. STORE - CONTINUOUS**

We see lots of HEAVYSET COWBOYS trying on clothes. Homer  
is trying on a white suit with rhinestones and fringe,  
matching cowboy hat, boots and a bolo tie.

*Scene 15*  
*cont*

LURLEEN

You know, Elvis shopped here just  
before he died.

EXT. SIMPSON HOUSE - ESTABLISHING - NIGHT

INT. SIMPSON HOUSE - MASTER BEDROOM - CONTINUOUS

*Scene 16*

A worried Marge sits in bed and looks at a clock which reads 12:10 A.M. Suddenly she hears the front DOOR OPEN and Homer CLUMPING up the stairs in his cowboy boots. Marge quickly pulls the covers over her head. Homer enters in his cowboy suit.

HOMER

(PROUDLY) Marge, look at me.

MARGE (V.O.)

(UNDER COVERS) I don't want to. I'm  
mad at you.

~~UNDER THE COVERS~~

MARGE

I'm sick of that waitress and all the  
time you've been spending with her,  
and this whole country music thing.

BACK TO SCENE

HOMER

(LOOKING AT HIS SUIT) Uh, then maybe  
you better not look at me.

Marge pulls the covers off.

MARGE

(GASPS) Homer! Where'd you get that  
suit?

Scene 16  
Cont.

HOMER

A friend bought it for me.

MARGE

Was it Lurleen?

HOMER

No... I think it was Lenny.

MARGE

Don't lie to me. Are you having an  
affair with this woman?

HOMER

No!

MARGE

Have you kissed her?

HOMER

No!

MARGE

Has she kissed you?

HOMER

A coupla times.

MARGE

I want you to stop seeing her.

HOMER

I can't. I'm her manager.

MARGE

Her manager? That's ridiculous. I  
won't allow you to spend any more  
time away from your family.

*Scene 16  
cont.*

HOMER

Marge, you're standing in the way of  
my boyhood dream of managing a  
beautiful country singer.

MARGE

Your boyhood dream was to eat the  
world's biggest hoagie. And you did  
it at the county fair last year.

Remember?

She holds up a picture of Homer wrapping his mouth around  
an enormous sandwich. In the background of the photo we  
see Marge holding her head in her hands, embarrassed.

HOMER

Marge, Lurleen's gonna be a big  
success and whether you like it or  
not, I'm gonna be there.

MARGE

(ANGRY) Fine. See if I care.

Marge pulls the covers back over her head.

UNDER THE COVERS

We see a single tear running down Marge's cheek. She  
SNIFFLES.

FADE OUT.

END OF ACT TWO

*Scene 17*

ACT THREE

FADE IN:

INT. RECORDING STUDIO - DAY

Homer and the family are being given a tour by the studio owner, MR. BOYLAN. There are pictures of musicians, including Bleeding Gums Murphy, on the walls.

MR. BOYLAN

This studio has a lot of history.  
Buddy Holly stood on this spot in  
1958 and said, "There's no way in  
hell I'll record in this dump".

HOMER

I just want everything to be perfect  
for Lurleen.

Homer hands him a wad of cash. Marge looks shocked.

MARGE

Homer, how much did you just give  
that man?

HOMER

Calm down, Marge, it's just our life  
savings. I'm not going into hock for  
this.

MARGE

Oh Lord. We've got to get that money  
back.

Mr. Boylan smiles and pats the money in his breast pocket.

*Scene 7  
cont.*

MR. BOYLAN

If I had a nickel for every time I  
heard that...

Lurleen enters the studio.

LURLEEN

Hey, Colonel Homer. (KISSES HIM ON  
THE CHEEK) And you must be...

MARGE

(CUTTING HER OFF) Mrs. Homer Simpson.

LURLEEN

Charmed.

Lurleen goes off to get ready for her performance.

MARGE

(TO HOMER) I thought you said she was  
overweight!

HOMER

Marge, it takes two to lie. One to  
lie and one to listen.

MARGE

What does that mean?

HOMER

(COVERING) Marge, I don't have time  
to answer all these questions.

(TAPPING WATCH) Time is money.

(CLAPPING HANDS) Come on, people!

Lisa and Bart look at Lurleen.

*Scene 17  
cont.*

LISA

I never thought I'd see another woman  
in Dad's life.

BART

What are you talking about? There's  
Sara Lee, Aunt Jemima, Betty Crocker,  
Mrs. Butterworth, Dolly Madison...  
The list goes on and on.

LURLEEN

(TO MUSICIANS) Well, c'mon boys.

Let's break some hearts.

Lurleen starts to sing a new song that she wrote. During  
the song Lisa plays her sax. Marge looks uncomfortable.  
Maggie crawls along the mixing board, moving dials as she  
goes. Also during the song:

BART

Hey Dad, can I do a ham-bone solo?

Bart starts ham-boning.

HOMER

Stop it.

LURLEEN

(SINGING) Oh the bases were empty on  
the diamond of my heart/ When the  
coach called me up to the plate/ I'd  
been swinging and missing and loving  
and kissing/ My average was point  
double aught eight/ So I spit in my  
hands/ Knocked the dirt from my  
spikes/ And pointed right toward  
center field/ This time I'm hitting a  
home run/ This time love is for real/  
I'll slide, I'll steal, I'll  
sacrifice/ A loving fly for you/ I've  
been slumping all season/ But now  
I've found a reason/ 'Cuz I've struck  
on a love that is true/ I used to  
play the field/ I used to be a  
roamer/ But the season's turning  
'round for me/ 'cause I finally  
bagged me a Homer.

ON MARGE

She looks very upset.

LURLEEN (CONT'D)

(SINGING) That's right! I finally  
bagged me a Homer.

Mr. Boylan cuts her off.



*Scene  
cont*

MR. BOYLAN

Lurleen, we're gonna have to cut you  
off. We're getting a grinding noise  
on the track.

The studio is completely silent except for the sound of  
GRINDING. Everyone looks around at each other.

CLOSE UP

On Marge who is GRINDING her teeth.

*— Scene 19*

MONTAGE

INTERCUT with a super of Lurleen's record being pressed.

A.) We see a copy of "Springfield Variety" with a picture  
of Lurleen. The headline reads, "Hix in Stix Love Chix  
Lix".

B.) Homer and Lurleen look proudly at a billboard on a park  
bench they have bought to advertise the record. An OLD  
WOMAN sits on the bench and starts to feed the birds.

HOMER

(SNAPPING FINGERS) You, off the  
bench.

C.) There are stacks of 45 records and record sleeves  
around the Simpsons' garage. Bart takes a record, puts it  
in a sleeve and hands it to Lisa. She writes "LOVE,  
LURLEEN" in the corner of the sleeve, then turns to Maggie,  
who's wearing bright red lipstick. Lisa presses it to her  
face -- leaving a perfect lip print on each sleeve. Homer  
takes a completed stack of records and puts them under one  
arm. With his free hand, he opens the trunk of his car and  
scoops out fishing rods, waders and a dried-out stringer of  
long-forgotten fish. He dumps the records in, SLAMS it,  
then SCREECHES off.

INT. LURLEEN'S TRAILER - NIGHT

The trailer has been spruced up with a VCR, a big screen  
TV, etc. There is a black velvet painting of Homer over the  
bed, and a pink satin bedspread with a big "L" on it.  
Lurleen sits next to Homer, who is going over sales figures  
with her.

*Scene 19  
cont*

HOMER

We sold thirty-two copies in  
Springfield Heights, twenty-nine in  
Fort Springfield, thirty-eight in  
Springfield Hills and three in South-  
Central Springfield. We really need  
to push down there. We could use a  
follow-up single.

LURLEEN

(SUGGESTIVELY) Well, I've been  
working on something that could  
really heat things up. Would you like  
to hear it?

HOMER

Sure.

She picks up her guitar and STRUMS.

LURLEEN

(SINGING) In this trailer I get so  
cold and lonely/ Lyin' there awake at  
night muttering if only/ You weren't  
married so I might/ Ask you to bunk  
with me tonight/ Bunk with me  
tonight/ Bunk with me tonight/ I'm  
askin' will you bunk with me tonight?

She finishes. We hear CRICKETS.

*Scene 19  
cont*

HOMER

(OBLIVIOUS) That's hot. There isn't  
a man alive who wouldn't get turned  
on by that. Well, g'bye.

He jumps off the bed and starts to exit.

LURLEEN

Homer, there's a hidden message to  
this song that you may have missed.  
Really listen. (SINGS) Bunk with me  
tonight...

HOMER

Uh-huh...

LURLEEN

(SINGS) Bunk with me tonight...

HOMER

Okay...

~~LURLEEN~~

(SINGS) I'm askin' will you bunk  
with me tonight?

Lurleen taps Homer on the chest with her finger. Homer  
**GASPS.**

HOMER

(SHOCKED) Lurleen.

LURLEEN

That's right.

Lurleen kisses him. Homer pulls back.

LURLEEN (CONT'D)

What's wrong?

*Scene 19  
cont.*

HOMER

My whole romantic life is flashing  
before my eyes.

*- Scene 20*

**QUICK CUTS**

We see various moments in Homer's romantic life.

A.) A 10 YEAR-OLD HOMER watches a spinning bottle stop and point to a YOUNG GIRL. He puckers up.

YOUNG GIRL

Gross!

She SLAPS him.

B.) A TEENAGE HOMER, with his eyes closed, leans in to kiss a GIRL through a car window. Quickly, the electric window is raised. With a CRACK, Homer hits his teeth against the glass.

GIRL

(MUFFLED) Thanks for dinner!

She PEELS off in her car.

C.) CLOSE ON a YOUNG HOMER trying to kiss a GIRL. She SLAPS him. PULL BACK to REVEAL they are at a New Year's Eve party.

CROWD

Happy New Year!

D.) Then we see Marge.

MARGE

I'll love you for the rest of my  
life.

Marge leans forward to kiss Homer.

**BACK TO SCENE**

Homer is kissing Lurleen. He breaks away.

*Scene 20  
cont.*

HOMER

Uh... I gotta go.

He exits.

INT. SIMPSON HOUSE - LIVING ROOM - AFTERNOON

Marge is on the phone with PATTY.

MARGE

(INTO PHONE) All our money's tied up  
in this woman. If she fails, we're  
broke. If she succeeds, I have no  
husband. I don't know what to root  
for.

INTERCUT WITH PATTY

PATTY

(INTO PHONE) You don't?

BACK TO SCENE

Marge sees Homer return from work carrying his lunch pail.

MARGE

(INTO PHONE) I gotta go. (HANGS UP)  
Homer...

HOMER

Later, Marge. Lurleen's on TV tonight  
and I gotta get ready.

Homer runs upstairs.

INT. SIMPSON HOUSE - MASTER BEDROOM - A LITTLE LATER

*- Scene 21*

Homer is putting on his white suit and hat. He looks in the  
mirror and GRUNTS with concentration as he tries to get the  
ends of his bolo tie even. Marge comes to the door.

Scene 21  
cont.

MARGE

Just so you know, while you were out wig shopping with Lurleen, Maggie cut her first tooth.

HOMER

(ABSENTLY) That's great, honey.  
Say, have you seen my rattlesnake hatband?

MARGE

Homer, you're not even listening to me!

HOMER

(NOT LISTENING) Sure they will.

MARGE

Kids, would you come in here?

Bart and Lisa enter dressed in their Sunday best. They look up at Homer with pleading eyes.

MARGE (CONT'D)

You've got a wonderful family, Homer.  
Please don't forget that when you walk out that door tonight.

Marge's message hits home. Homer stops tying his tie.

HOMER

Uh... I gotta go.

He leaves the room.

BART

Hey mom, I've got a plan...

Bart WHISPERS into Marge's ear.

*Scene 21  
cont.*

MARGE

Bart, I don't want to break into  
country music.

*- Scene 22*

ON TV SCREEN

A goofy-looking animated hayseed mule, with something dribbling out of one nostril, faces the camera with a stupid look on his face. FRENETIC BANJO MUSIC plays.

ANNOUNCER (V.O.)

Hold onto your pitch forks everybody!

It's time again for...

The mule takes a swig of moonshine from a jug, after which his eyes spin around and smoke shoots out of his ears.

MULE

Ya - hooooooooo!

The mule's head EXPLODES comically. Chunks of his skull spell out the word "YAHOO!". During the following, we see the stars being announced, waving to the camera.

ANNOUNCER (V.O.)

Starring, in alphabetical order...

Yodelin' Zeke... Butterball

Jackson... Freddy-boy and Yuma...

Trixie Garwood... Cloris Mozelle...

Orville and Hurley... The Opal

Sisters... Pip Diddler... Rooney!...

Yeardley Cartwright... The Ya-Hoo

Recovering Alcoholic Jug Band... and

tonight, in her syndicated TV

debut... Lurleen!

The crowd APPLAUDS.

*Scene 24  
cont.*

ON STAGE

Lurleen begins to SING her song in a hayloft set.

BACKSTAGE

Homer watches from the wings. A YOUNG FAN shyly approaches Homer and holds up a photograph of Lurleen.

YOUNG FAN

Excuse me, sir? Do you think I could  
get Lurleen's autograph?

HOMER

Sure, kid.

YOUNG FAN

You sure got a pretty wife, Mr.  
Lumpkin.

Homer is shaken.

HOMER

She's not my wife. This is my wife.

Homer shows the young fan a photo of Marge from his wallet.

YOUNG FAN

(BLANKLY) Oh.

Homer gazes at Marge's photo and SIGHS.

ANOTHER AREA BACKSTAGE

*- Scene 23*

FREDDY-BOY, a Junior Samples-type, wearing overalls with no shirt and a tophat, stands holding a PIG, dressed in a wedding gown.

FREDDY-BOY

She's gonna be a tough act to follow,  
Yuma.

The pig SQUEALS nervously.



Scene 23  
cont

BACKSTAGE

A very troubled Homer watches Lurleen sing. A slick EXECUTIVE-TYPE wearing a suit comes up to Homer.

EXECUTIVE

Excuse me, are you Colonel Homer Simpson?

HOMER

Yes I am.

EXECUTIVE

I'm from Rebel Yell Records, a division of Togasaki Corp. I'm interested in buying Lurleen's contract.

HOMER

Forget it, pal. They don't call me Colonel Homer 'cause I'm some dumb-ass army guy.

EXECUTIVE

May I ask if you have any plan for her career?

HOMER

Sure. I got a plan... (BLUFFING)... a two part plan. Phase one... we're gonna go home and wait for the phone to ring. This takes us to phase two... uh...

The executive waves his hand dismissively.

*Scene 1  
cont*

EXECUTIVE

(GENTLY) Colonel, I'm going to be frank with you. You're in over your head. You've done a great job getting Lurleen this far, but you're going to need to book a tour, hire back-up musicians, start a fan club, set up music publishing, negotiate a --

HOMER

Look, why don't you just say it... I'm in over my head.

EXECUTIVE

I did say it.

Homer looks over and watches Lurleen SING for a beat, then turns back to the executive.

HOMER

It's funny. All I wanted to do was share that beautiful voice with other people and it's almost cost me my family. Could you indeed be an angel come to save me?

EXECUTIVE

(QUICKLY) Yeah, I could. Name your price.

HOMER

Gee... uh... I...

*Scene 23  
cont.*

EXECUTIVE

(INTERRUPTING) How about five grand?

HOMER

Sold.

*- Scene 24*

ON STAGE

Lurleen finishes her song to THUNDEROUS APPLAUSE.

CROWD

Lur-leen! Lur-leen!

Lurleen turns back to look at Homer. Homer dejectedly walks away. The Executive takes Homer's place and smiles at Lurleen. She smiles and looks back toward Homer. Their eyes lock for a moment. Homer tips his hat to her wistfully and slips out the exit door.

INT. SIMPSON HOUSE - MASTER BEDROOM

Marge is in bed sadly watching "YAHOO!"

ON TV

We see TWO HILLBILLIES sitting on the back of a corn truck. One chews a big wad of tobacco, then SPITS over his shoulder.

ORVILLE

(SLOW DRAWL) Hurley, why do you keep  
a-spittin' on the corn?

HURLEY

(SLOW DRAWL) 'Cuz it's goin' to New  
York City.

The first hillbilly CACKLES and falls off the truck. On TV we cut to PIP DIDDLE, a Buck Owens type, LAUGHING mechanically at the previous bit.

PIP DIDDLE

(LAUGHS, THEN TURNS TO THE CAMERA)

And now, once again, Lurleen.

*Scene 24  
cont.*

BACK TO SCENE

Marge looks sad. Suddenly Homer walks in the door.

MARGE

Homer?

HOMER

Is there any room in that bed for a  
crazy old fool?

MARGE

(WARMLY) Always has been.

Homer smiles and starts to undress. Lurleen introduces her  
song.

ON TV

LURLEEN

(CHOKED UP) I'd like to play a song  
I just wrote. It's called "Stand By  
Your Manager". (SINGS) His name is  
Homer/ He's quite a man/ I tried to  
kiss him/ But Homer ran.

BACK TO SCENE

Homer has finished undressing and climbed into bed, wearing  
his underwear and his hat.

ON TV

LURLEEN (CONT'D)

(SINGS) Sure wish I could say that I  
was his/ I hope Marge knows/ How  
lucky she is.

*Scene 24  
cont*

BACK TO SCENE

MARGE

I do.

Homer and Marge kiss. Homer takes off his hat and flings it away. It fills the screen as we:

FADE OUT.

THE END